



KOMPOSITIONEN

von

G.B. Pergolese.



- Nº 1. Salve Regina für Tenor oder Sopran solo mit Begleitung. Pr. M. 2. 75.
„ 2. Orfeo. Kantate für Sopran solo mit Begleitung. „ „ 3. 25.
„ 3. Salve Regina für Sopran und Bass mit Begleitung. „ „ 1. 50.
„ 4. Salve Regina für Sopran und Alt mit Begleitung. „ „ 3. —.



Klavierauszug mit Text

von

H. M. SCHLETTNER.



Leipzig, Breitkopf & Härtel.

Salve regina.

A due voci.

G. B. Pergolese.

Nº 1. Largo.

Pianoforte.

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a melodic line with grace notes and slurs, marked with *mf* and *p*. The left hand provides a steady accompaniment of eighth-note chords.

The first system of piano accompaniment features a more active right hand with sixteenth-note patterns and slurs, marked with *sf*. The left hand continues with eighth-note chords.

The second system of piano accompaniment continues the melodic and harmonic development, with the right hand featuring a trill in the final measure, marked with *f*.

Soprano. *p*

Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re -

Alto.

The final system of piano accompaniment shows the right hand with a melodic line marked *p*, and the left hand with a consistent eighth-note accompaniment.

gi - na.

p Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re -

p

mf Re - gi - na sal - ve, sal - ve re - gi - na, *f* re -

mf gi - na. Re - gi - na sal - ve, sal - ve re - gi - na, *f* re -

f *p* *f* *p* *f*

f gi - na sal - ve, sal - ve re - gi - na.

f gi - na sal - ve, sal - ve re - gi - na.

f

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a trill in the final measure. The left hand provides a steady accompaniment of eighth notes.

First vocal entry with piano accompaniment. The vocal parts enter with the lyrics "Sal - ve re - gi - na, sal - ve re - gi - na,". The piano accompaniment features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

Second vocal entry with piano accompaniment. The vocal parts enter with the lyrics "sal - ve, sal - ve, sal - ve, sal - ve, sal - ve re - gi - na,". The piano accompaniment features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include forte (*f*) and piano (*p*).

sal - ve, sal - ve re - gi - na,

sal - ve, sal - ve re - gi - na,

sal - ve, sal - ve, sal - ve re - gi - na, sal -

sal - ve, sal - ve, sal - ve re - gi - na, sal -

ve re - gi - na.

ve re - gi - na.

Nº 2. Andante.

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked 'Andante'. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The vocal part enters in the third system with the lyrics 'Ma - ter,'. The piano accompaniment continues with a steady, rhythmic pattern. The lyrics continue through the fifth system: 'ma - ter mi - se - ri - cor - diae, ma - ter mi - se - ri - cor - diae, vi - ta, dul - ce - do et spes no - stra, sal - ve; et - spes no - stra, sal - ve, no - stra, sal -'.

Sopr. I Solo *p*
Ma - ter,

ma - ter mi - se - ri - cor - diae, ma - ter mi - se - ri - cor - diae, vi - ta, dul -

ce - do et spes no - stra, sal - ve; et - spes no - stra, sal - ve, no - stra, sal -

ve.

f *p* *f* *p* *f*

p

Ma - ter, ma - ter mi - se - ri - cor - di - ae, vi - ta, dul -

ce - do, vi - ta, dul - ce - do et spes no - stra, et spes no - stra, nostra, sal -

fp *fp* *f*

ve, et spes no - stra, sal - ve, et spes no - stra, et spes no - stra,

fp *fp* *fp* *fp* *fp* *fp* *fp*

no - stra, sal - ve, no - stra, sal - ve.

f *f* *tr*

Nº 3. Largo.

No. 3. Largo.

f *p* *sf* *f* *sf*

Sopr. II Solo

p *mf* *p* *mf* *f* *p*

Ad te clama - mus,

ad te cla - ma - mus e - xu - les fi - lii E - vae, e - xu - les fi - lii E - vae. Ad

te sus - pi - ra - mus, ad te sus - pi - ra - mus ge - men - tes et flen - tes in hac lacri - ma - rum

val - le; ge - men - tes et flen - tes in hac la - cri - ma - rum val - le.

mf *tr* *f*

tr *mf* *cresc.* *f* *tr* *f*

Ad te cla - ma - mus, ad te cla -

mf *p*

mamus, ad te cla - mamus e - xu - les fi - lii E - vae. Ad te sus - pi -

f *mf* *f* *mf*

ra - mus, sus - pi - ra - mus gemen - tes et flen - tes, gemen - tes et flen - tes

f *p* *f* *f*

f
in hac la_cri - ma - rum val - le, in

mf *cresc.*

p *tr* *f*
hac la_cri_ma - rum val - le, in hac la -

p *f* *p*

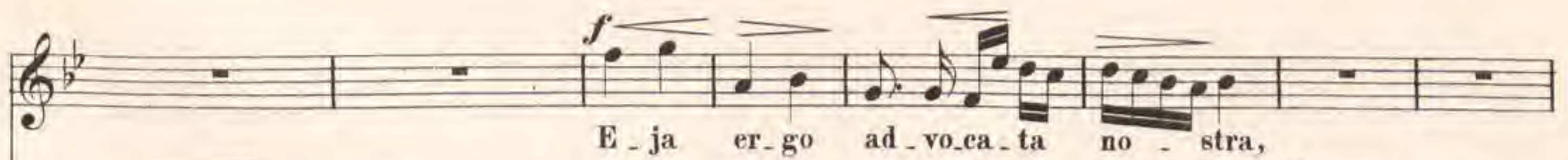
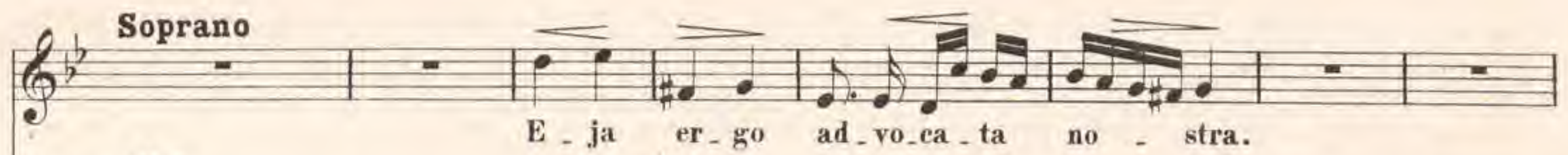
mf
cri - ma - rum val - le. Ge - men - tes et flen - tes in

p *cresc.*

f *f* *f*
hac la_cri_ma - rum val - le, la_cri - marum val - le.

f *f* *f*

Nº 4. Allegro.



il - los tu - os mi - se - ri - cor - des o - culos ad nos con -
 ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - culos ad nos con -

p *f* *p* *f* *mf* *p* *mf*

ver - te, ad nos con - ver - te, ad nos con - ver - te.
 verte, ad nos con - ver - te, ad nos con - ver - te.

p *f* *tr* *f* *tr* *p* *f* *tr* *f* *p*

E - ja er - go ad - vo - ca - ta

f *p* *f* *p*

f E - ja er - go ad - voca - ta no - stra, il - los tu - os mi -
no - stra, *f* il - los tu - os mi -

p se - ri - cordes o - cu - los, ad nos, ad nos con - ver - te, ad nos, ad nos, ad nos, ad
f se - ri - cordes o - cu - los, ad nos, ad nos con - ver - te, *f* ad nos, ad nos, ad

p nos, ad nos con - ver - te. *f* Mi - se - ri - cordes o - culos, mi - se - ri - cor - des o - culos
p nos, ad nos con - ver - te, *f* ad nos con - ver - te;
p *mf*

ad nos, ad nos, ad nos, ad nos, ad nos con-ver-te, ad nos con-

ver-te. ver-te.

Nº 5. Andante.

Sopr. I Solo

sum be-ne-di-ctum, be-ne-di-ctum fru-ctum ventris tu-i,

p no - bis post hoc e - xi - li - um o - stende, *mf* o -

sten-de, o - - - sten-de; no - bis post hoc e - xi - li -

um o - sten - de.

p Et Je - sum be - ne - di - ctum fru - ctum ventris tu - i, *tr*

no - bis post hoc e - xi - li - um o -

sten - de, o - sten - de,

o - sten - de, no - bis post hoc e - xi - li - um o -

sten - de, o - sten -

de, e - xi - li - um o - sten - de, o - sten - de,

f
o - sten - de.

Nº 6. Largo.

mf *f*

Soprano *p*
o,

Alto *p*
o, o cle - mens,

f
pi - a, o, o cle - mens, o dul - cis.

f *mf*
o, o pi - a, o dul - cis. o, o

mf 0, o pi - a, o, o cle - mens vir - go Ma - ri -
sf cle - mens, o, o dul - cis vir - go Ma - ri -

p a. 0 cle - mens, o dul - cis, o pi -
sf a. 0 cle - mens, o dul - cis, o pi -
f pp cresc.

a; o, o vir - go Ma - ri - a.
a; o, o vir - go Ma - ri - a.
f p f

0, o cle - mens, o dulcis, o, o clemens, o, o
0 cle - mens, o o pi - a o, o dulcis, o
p f p f p f p f p

p *p*
 pi - a, o, o dulcis, o, o dulcis, o vir - go Ma -
 clemens, o pi - a, o, o clemens, o, o vir - go Ma -
f p f p f p f p sf

dim. p cresc.
 ri - a. o cle - mens, o pi - a, *cresc.* o
dim. p cresc.
 ri - a. o dul - cis, o cle - mens, o
dim. f pp cresc.

f p dim. f
 dul - cis, o, o vir - go Ma - ri - a, o,
f p dim. f
 dul - cis, o, o vir - go Ma - ri - a, o,
f p dim.

pp
 o vir - go Ma - ri - a.
pp
 o vir - go Ma - ri - a.
mf pp f p tr tr